

MICHAEL JACKSON

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SHARP



sloan
TOUR BOOK
#1

write to SLOAN

@ P.O. Box 247

Halifax, Nova Scotia

CANADA B3J 2N9

MUSIC



hello - welcome to SLOANS first
TOUR BOOKLET 'Spring' 93 stylee'.
Contained herein are bands from
Halifax (and elsewhere) that you might
not have heard but deserve your attention.
I hope you enjoy reading about them
and maybe you might want to check

some of them
out. Thanks,
Jay Ferguson

Ian Dream Date
is on a date with Jay
Person's Name (Girl)
and is so excited she starts to act like a
Beaver.

An Animal
Jay is wearing a furry track suit
An Article of Clothing

and she wears a purple and green
volleyball knee pads.

An Article of Clothing
They go to ~~the beach~~ first, and
A Place

then Jay takes her back to his place to see
his grin. When

A Thing
Ian sees that, she looks
Same Person
delirious and starts to

A Mood
convulse.
An Action

Later on, Jay gives her a big
headlock to remember him by.

A Thing

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INVOICE 2 Shure SM 58 Mic's (Dated 10/10/92) 1 Broom damaged Total Paid by Cheque # 101 GSE # 1000000000 Total	300.00 33.00 333.00 23.10 356.10	12093 12093

lan (of Thrush Hermit)
& Jay (of Sloan)
go on a date,
NKOTB style.
by Mike T. Hermit.

MERGE



Paul Murray Dale Hussey Dan Hussey Kevin Lewis

MERGE Just some kook new
band from Halifax that finally got
started when Dale could afford
drums. We all grew up in small
towns and thats what inspires
us to make so much
noise! Also seeing
cool local bands
makes us happy.
Write us... bye!

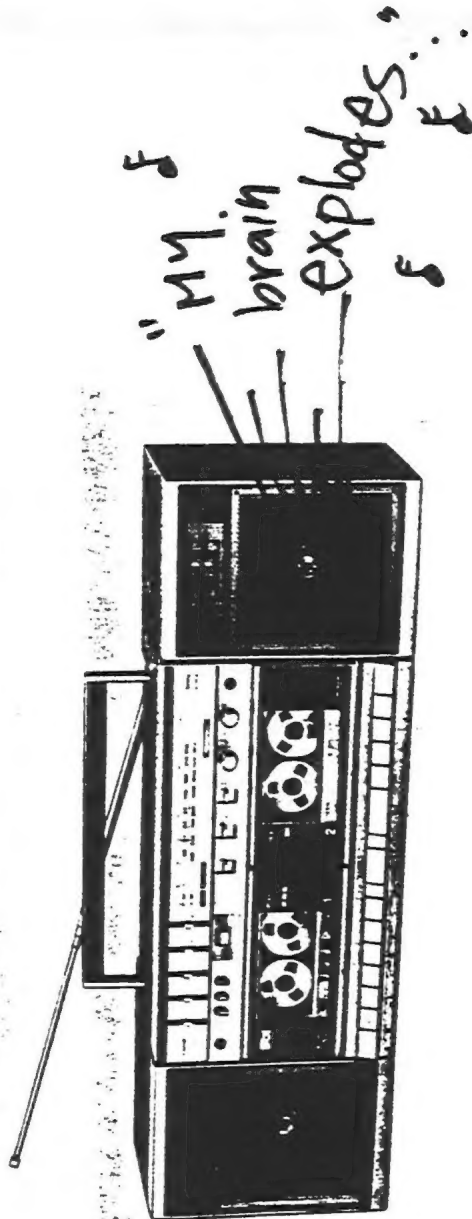
Contact:
MERGE
6014 South St Apt. 2
Halifax Nova Scotia
Canada: B3H 1S7

THE COOLEST HALIFAX BANDS OF ALL TIME (CHRIS)

1. DOGFOOD

DOGFOOD HAPPENED IN 1985-1986 AND IN CLASSIC EAST COAST FORM NEVER RELEASED ANYTHING ON THEIR OWN. ONE SONG, LET IT GO ENDED UP ON A HALIFAX COMPILATION CALLED OUT OF THE FOG IN 1986. IT CAME OUT ON A "LABEL" PUT TOGETHER BY THE FLAMINGO CLUB A THEN ALL AGES VIBRANT PART OF THE MUSIC SCENE HERE IN HALIFAX. DOGFOOD'S SINGER KURFEY FORESTALL AND THEIR GUITAR PLAYER SEAN MURPHY STARTED A LABEL CALLED PLOT RECORDS. THEY PUT OUT ONE 12" VINYL LP BY THE JELLY FISHBABIES AND A 7" SINGLE BY AN ANONYMOUS PERSON OR COLLECTIVE CALLED THE WAFFEN SS. I'VE NEVER SEEN A COPY OF THE WAFFEN 7" BUT THERE WERE BOXES OF JELLY FISHBABIES RECORDS AT PLOT HOUSE.

KURFEY, SEAN, TRACY STEVENS (3) AND JOHN MACKENZIE WERE BORROWING FROM FLIPPER AND THE STOOGES AND OTHER PUNK REFERENCES I HADN'T BEEN EXPOSED TO IN '86 THAT YEAR THEY PLAYED AT THE THEN ANNUAL LAWNJAM, AN EVENT THAT GAVE BANDS WHO PLAYED ORIGINAL MUSIC A CHANCE TO PLAY IN FRONT OF EVERYBODY IN THE SCENE AS WELL AS EVERYONE WHO WAS DOWNTOWN ON A SUMMER'S DAY. KURFEY WAS A HILARIOUS MANIAC OF A FRONTPERSON. HE KEPT STICKING HIS MIC IN THE MONITORS UNTIL THEY TURNED HIM OFF. SEAN'S GUITAR WAS COVERED IN FOIL FROM CIGARETTE PAPERS AND HE WORE DECK SHOES AND DIDN'T CARE THAT THEY DIDN'T LOOK



PUNK YET HE WAS WAY PUNKER THAN ME. JOHN MACKENZIE WAS UNASSUMING BUT WAS APPARENTLY THE MOST FAR OUT. HE WAS A GREAT DRUMMER THOUGH. TRACY STEVENS AKA. "CATFISH GRAY" I FELT WAS OUT OF PLACE BECAUSE HE HAD LONG HAIR LIKE A HEAVY METALER, AND THE REST OF THEM WERE PUNKERS. THIS DISTINCTION BECAME LESS AND LESS IMPORTANT TO ME BUT WITH THE STUFF HE'S DONE SINCE (BLUEGRASS LAWN-MOWER; BLACKPOOL) IT'S STILL WEIRD HOW HE WAS ACTUALLY IN DOGFOOD.

DOGFOOD WERE AWARE OF A LOT OF A LOT OF STUFF THAT I WASN'T. THEY WERE OLDER AND IN THEIR 20'S. THEY HAD HEARD OF COOL BANDS I HADN'T, AND THEY WERE HEAVILY INTO DRUGS. I WAS TOTALLY NOT INTO DRUGS. THEIR HEADQUARTERS WAS PLOT HOUSE WHICH WAS RIGHT BY THE ONLY VENUE IN TOWN AT THE TIME THE CLUB FLAMINGO. IT WAS A KID'S DREAM. THE BEST FORT IMAGINABLE. IT WAS 24 HR ACCESS/EXCESS AND IT WAS FILLED WITH AMPS GUITARS AND DRUMS. IT WAS TERRIFYING AND HILARIOUS TO HANG OUT THERE.

THE COOLEST PART ABOUT DOGFOOD IS THEIR CROSS CANADA TOUR. THE FEW GIGS THEY HAD PLANNED WERE CANCELLED. THEIR FIRST SHOW OF THE TOUR, IN VANCOUVER (A SIX DAY + DRIVE) ENDED WITH KURFEY TELLING THE AFTER THEATRE CROWD TO LEAVE. THEY DID. THEY WERE BANISHED FROM VANCOUVER. AFTER THIS TRACY WAS THE ONLY MEMBER WHO WANTED TO COME HOME. HE BEGGED HIS DAD FOR A PLANE TICKET ONLY TO FIND THE REST OF THE BAND CAME HOME ANYWAY. JOHN HAD HAD A NERVOUS BREAK-DOWN AND WAS TURNING TRICKS. THEY SPENT ALL THEIR MONEY ON DRUGS BUT THEY TOURED DAMNIT. THE ONLY SONG I REMEMBER BESIDES LET IT GO IS TEARING ME APART (WANTED TO GO R.I.P OFF) BUT COOLER

2. JELLYFISHBABIES

I SAW WHAT I THINK WAS THE FIRST JFB SHOW AT THE VEITH HOUSE IN 1985. THE TICKET TO GET IN WAS A BIG GIG POSTER WHICH HAD LYRICS TO JFB SONGS AS WOMAN AND COWBOY AND ONE OTHER. THE SONGS SHOWED OFF THE AGE OF THESE 16 YR OLDS. SCOTT KENDALL THE SINGER+GUITARIST WORE A BANDANA ON HIS HEAD, PETE ARSENAULT HAD A SLEEVELESS SHIRT AND SMOKED GIGS AS HE SANG HIS BACKING "WHOPH!" TRACKS. DAVE SHELLENBURG WAS OLDER (20?) HE PLAYED BASS AND COLLEEN BRITTON HAD BIG SPIKY BLOND HAIR AND WAS MOVING THE BAND ALONG FASTER THAN THEY WOULD HAVE LIKED. I WAS THEIR AGE AND HADN'T STARTED MY OWN BAND. I WAS INSANELY JEALOUS AND WANTED TO JOIN THEM.

THE BAND FORMED THROUGH SUMMER SCHOOL I THINK. THEY QUICKLY OUTGREW THE SONGS LIKE COWBOY AND WOMAN AND STARTED WRITING SONGS BEYOND THEIR YEARS. SCOTT'S POLITICAL INVOLVEMENT WITH GROUPS SUCH AS "YOUTH ACTION PACT" SHADE WITH SONGS SUCH AS "Y.A.P." (HOWEVER TONGUE IN CHEEK) AND BATTERY ACID "STICK ELECTRODES TO YOUR BALLS, SMASH YOUR HEAD AGAINST A CEMENT WALL WHICH WAS MORE GARNIST BUT ARGUABLY EQUALLY AS COMICAL. A DAY IN THE COUNTRY AND MAN OF FIRE WERE ON THEIR FIRST TAPE(S). THESE SONGS TOTALLY GOT ME INTERESTED IN WRITING AND STARTING A BAND. THEY WERE ALREADY DEFINING THEIR SOUND FROM STRAIGHT HARD CORE TO A FOLKY PUNK (AS GROSS AS THAT SOUNDS).

WITH THE SAME LINE UP, JFB IN 1986 RECORDED A FULL LP ON VINYL. THIS WAS TOTALLY UNPRECEDENTED IN THE HALIFAX PUNK SCENE. IT BLEW ME AWAY. SONGS LIKE BLUE EYES AND MILE OF GLASS AND THEY WERE HEAD AND SHOULDERS ABOVE ANYTHING FROM HERE.

THEY PUT A SMASH ON OUT OF THE FOG, A HALIFAX COMP. AND WERE PLAYING ALL THE TIME BUT THEY JUST HAD NOWHERE TO GROW. THEY RECORDED ANOTHER RECORD WITH COLLEEN BUT THEN SHE STAYED IN HALIFAX WHILE THE REST OF THE BAND MOVED TO TORONTO. SHE WAS OUT OF THE BAND AND THE ALBUM WASN'T RELEASED.

THE REMAINING PLAYERS HOOKED UP WITH EX-LONESTARS (HALIFAX) DRUMMER MIKE BELITSKY (SP) IN T.D. THEY RECORDED SOME DEMOS UP THERE. FOR SURE THE BAND WAS THE TIGHTEST IT HAD EVER BEEN, BUT THEY WERE LOSING ME IN THE SONGS DEPT. SCENTED LEAVES AND THE EARL KINGS CAME FROM THE SAID SESSIONS. THE BAND HAD ADOPTED A POET AND HIS BAND/GYPSIES IMAGE WHICH MADE THEM A COMPLETELY DIFFERENT BAND. THE PUNKS DIDN'T LIKE IT AND THEIR FANBASE, AT LEAST IN HALIFAX WAS NOT GROWING WITH THEM. WHENEVER THEY CAME BACK I WOULD BE SHOCKED TO FIND THAT FEWER AND FEWER PEOPLE WERE TURNING OUT AT THEIR SHOWS. ONE STUNT BROUGHT A WOMAN NAMED GENEVIEVE ON VIOLIN TO COMPLETE THE GYPSY THING. I WENT EVERY NIGHT BUT I REALLY DIDN'T LIKE IT.

IN 1991 THEY RELEASED A FULL LENGTH ALBUM CALLED THE UNKIND TRUTH ABOUT ROME. THEY MADE A GREAT VIDEO FOR THE SONG ALBA. SCOTT MOVED TO N.Y.C. BUT COULDN'T GET THE BAND TO FOLLOW. PETE JOINED THE DOUGH BOYS. MIKE'S WRITING SONGS IN N.Y.C. AND DAVE IS IN SQUIRREL. COLLEEN IS HAPPILY IN LOVE IN HALIFAX.

3. URBAN ATTACK

WHILE I WAS AT THE CANADIAN BOY SCOUT JAMBOREE IN ALBERTA IN 1981, URBAN ATTACK WERE BLASTING OUT THE HARD CORE COVERS BACK IN HALIFAX. I WOULD NOT FIGURE OUT THAT BAYERS RD. SHOPPING CENTRE WASN'T DOWNTOWN AND THAT U.A.'S IAN COOK WAS NOT IN MINOR THREAT FOR 3 YRS.

I NEVER SAW U.A. AND AS FAR AS I KNOW THEY HAVE NO RECORDINGS, BUT THEY ARE LEGENDS FOR THESE REASONS. IF SOMEONE HAD A CASSETTE IT WOULD PROBABLY BE CAME BAD RELIGION COVERS OR LOUIE LOUIE OR BLITZKREIG BOP. I'M ALL FOR FANTASIZING THAT THEIR GIGS/PARTIES WERE WILD AND PUNK A LA SUBURBIA OR WHATEVER. I NEVER WANT TO HEAR A TAP IF ANYONE HAS ONE, ALL YOU HAVE TO KNOW IS THAT IT WAS 1981.

GILES OSBORN AND IAN COOK FORMED THE KHARMA WOLVES (1985-1986) WHO I DID SEE. THEY WERE MINUTEMEN TYPE STYLE. ELWAN MACDONALD MOVED TO MONTREAL. HE WAS IN FAIR WARNING, FAILSAFE (WITH IAN) AND NOW RHODO DENDRON. ELWAN CONTINUES TO ROCK HARDER DESPITE LOSING HIS SIGHT TO DIABETES.

THE ONLY THING WE HAVE TO REMEMBER URBAN ATTACK IS THE "U.A." SKATE BOARD LOGO ON THE BACK OF PARK VICTORIA (SHEPARD)

5 *record reviews*

GRASSHOPPER. Born Loser (cass. only)
(% 689 Queen St. West suite 62, Toronto, Ontario, CANADA M6J 1E6)

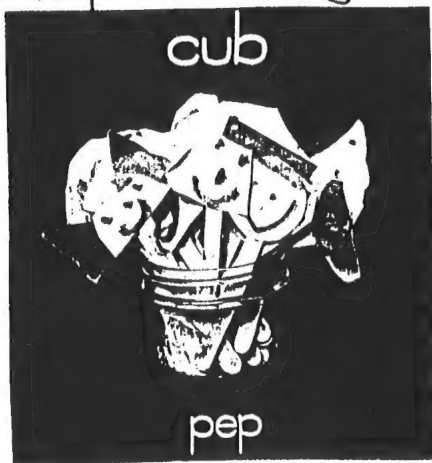
The sound of the sesame street generation, all grown up, living on their own and creating a unique MELVINS/Radio Shack hybrid of sound. 5 songs of distorto-vocals, fuzz bass and sludge rhythms, daddy-o.

The new muppet rock renaissance has arrived. Nice grade school pictures on the inside, too.

CUB. Pep (7"45)

(% Mint Records - #699 810 West Broadway, Vancouver, B.C.)
CANADA V5Z 4C9

The most innocent record ever recorded! Songs of worried parents, first love, going fishing and watching the clock at parties. 3 girls (Lisa, Robynn & Valeria) learn some chords and write 6 charming pop songs (with icing). Easily one of the best records from western Canada in ages!!



BUM. Debbiespeak (7"45)

(% #5 - 1404 Harrison St., Victoria, B.C., CANADA
V8S 3S2)



A bunch of Elton John and Beach Boys fans with loud guitars. 'Debbiespeak' is a great pop single in the Buzzcocks/Fastbacks tradition (in fact it's produced by Kurt Bloch). They also

turn The Misfits "Bullet" into pop on the b-side. (Future stuff by BUM coming out on Lucky (Seattle) and Au Go Go (Australia))

LEONARD CONAN. Pub Slop (7"EP)

(% 1544 Summer St. #35 1/2, Halifax, Nova Scotia, CANADA
B3H 3A4)

Part of the second installment of singles from Halifax indie label Cinnamon Toast comes the first release by Leonard Conan. 4 sort of country-ish songs by lead singer/guitarist Andy McDaniel that sound like they're played by a heavier Uncle Tupelo. My fave is 'Frightened Of' - a very country-ish song & recording. I don't mean to harp on this C+H thing, but Andy could make a wicked country/Burritos record. Buy this.



1 QUAHOGS · Glaze (7" EP)

(% Box 33014 Quinpool Rd., Halifax, Nova Scotia, CANADA)
B3L 4R0

Another offering from Cinnamon Toast Records. I hate comparisons too but I'm not really going to compare... only suggest..... that if you enjoy Green Day/Big Drill Car or Neds/Senseless Things this single slab of deep purple wax is for you. (Remember I'm not comparing.) The standout for the Quahogs (pronounced co-hogs) is Scott Tappen's sweet, bubblegum voice if they had some "RAWK N ROLL" screamer aka. "passionate" singer, it would be kme. 4 songs. Lyrics too=bonus.



Jale · Aunt Betty (7" EP)

(% Cinnamon Toast, 2464 Robie St. Halifax, Nova Scotia)
CANADA B3K 4N1

One of Cinnamon Toast's first singles (now in its second pressing along with Bubaikul's 'Insex' EP) is this 7"... 4 girls and 3 classic pop songs.

Melodies and guitars that go scrape with harmonies. (How vague. sorry.) Pushovers they're not ("I'm not your sweetness...") Buy this so you can say you heard them before they were #1 on Billboard.



ERIC'S TRIP · Peter EP (CD & cass.) 8

% Murderrecords - Suite 507, 1800 Argyle St., Halifax, N.S.)
CANADA B3J 3N8

The pressing plant sent this EP back twice with a note attached asking "Are you sure it's supposed to sound like this?" Well... yeah. Recorded on



a 4-track machine in guitarist Rick White's basement, this is Eric's Trip's first CD (they've had a handful of equally excellent homemade cassettes out previously). All instruments mesh into one 6 awesome songs caught between humidity and sweetness.... heavy and light... Nick Drake wrestling electro-harmonix. They just bought an 8-Track recording machine, so look out 'Stereo-Review' Magazine!

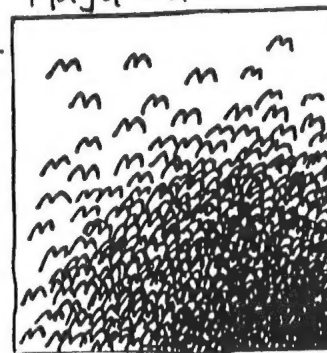
To order stuff:

MURCD/MC 001) SLOAN - Peppermint EP
Their 1st release w/ Torn, Lucky For Me, Pretty Voice & orig. version of Underwhelmed....

MURCD/MC 002) ERIC'S TRIP - Peter EP

See above review... modern cassette-core classic.

available on CD (\$8) or cass. (\$6) plus \$1 postage.



murderrecords

P. O. Box 247
Halifax, Nova Scotia
Canada B3J 2N9

SHAFT'S his name.
SHAFT'S his game.

**BADASSSSS
BLACK
FILMS OF THE 70s**

by Steve Cooke

Superfly hustlers, daddy mack pimps, heavy black private dicks, soul mamas and ebony avengers; only the 70s could have unleashed a genre as cool as blaxploitation movies. While the new black film "renaissance" heralded by New Jack City and Boyz N The Hood has failed to materialize, the real thing can still be found; consigned to the ghetto of late night TV and hard-to-find video cassettes.

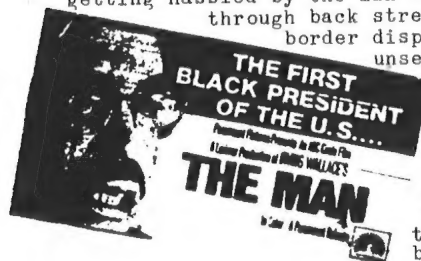
ettes. What could be more fun than watching Tamera Dobson as superagent Cleopatra Jones taking on drug queenpin Shelly Winters or having sex machine John Shaft "freak you out till you're downright simple" as the theme to Shaft's Big Score puts it? Certainly not Bruce "Die Hard" Willis and some pantywaist terrorists, or some musclebound Austrian with no sense of style.

Compared to today's limp action films, black 70s flicks are fast, funny, funky and usually hopelessly politically incorrect. Hollywood in the 90s operates according to a moral code strict as anything in the 40s and 50s, with only a few "naughty" exceptions like Basic Instinct or superior independent films such as Reservoir Dogs. Today, violence is tame, sex is kept to a minimum, main characters are always on the right side of the law, and there's always a happy ending where evildoers are rewarded with death in a blaze of special effects.

Blaxploitation films don't play by the rules. Anything is possible, and nothing gets in the way of hot blooded, high octane action, love making and general getting down. It's perfectly to have a hero who's a drug pusher Superfly's Ron Neal. Sure, he wants to get out of selling smack, but in order to do it he's got to make one last deal. These days, Super Fly would have to be taught a valuable lesson that crime does not pay. Yeah, right; tell it to John Giotti.

The standard was pretty much set by black filmmaker Melvin Van Peebles' Sweet Sweetback's Baadasssss Song, the saga of a stud who kills two cops and is on the run for ninety-odd minutes. Sweet Sweetback is rough, uncompromising, and full of themes that would continue to appear in black films for nearly a decade. Peebles' hero is a man of few words and plenty of action; in fights, in bed, and on the lam. Images of the ghetto, youths torching a police car, brothers getting hassled by the man and endless shots of Sweetback running through back streets and side alleys towards the Mexican border displayed a sense of black reality previously unseen on theatre screens. Sweet Sweetback's

Gordon Parks' Shaft was the most successful blaxploitation, and perhaps the most typical. Thanks to blanket promotion by its producers, MGM, and the superb, Oscar-winning soundtrack by Isaac



Hayes, many white moviegoers got their first glimpse of black urban life, while blacks were treated to their first superhero. Nowadays, many consider Shaft a run of the mill action film, with large doses of sex and violence. So what's the problem?

It didn't take long for black movies to become co-opted by the man; by 1975, most black films were lensed by white producers and directors, and reflected less and less of reality. Thankfully, for classic blaxploitation, this is not a problem. Willie Dynamite is a lurid tale about a smooth pimp with a stable of ladies and a wardrobe full of technicolor furs and eye-threatening lapels. He also drives the coolest purple low rider in blaxploitation history. Does anybody care that it was produced by Richard D. Zanuck, who would later give us whitebread fodder like *The Sting*, *Jaws* and, in a bizarre twist, *Driving Miss Daisy*? Of course not!

Unfortunately, when white people take on black art forms, things tend to go desperately wrong, eventually. Look at Micheal Bolton. The same became true of blaxploitation. Most notorious for this was low budget mogul Samuel Z. Arkoff's American International studio, which established credibility in black films with classics like Larry Cohen's two-part harlem kingpin saga Black Caesar and Hell Up In Harlem (the black equivalent of The Godfather Films, and a lot shorter to boot) and the genre crossing Blacula. Unfortunately, A.I. insisted on grafting white formulas onto black films and the results aren't necessarily pretty. Films like Abby (a black version of the Exorcist) Friday Foster (a globe-trotting action-adventure film about a fashion photographer that could've featured anybody) and Blackenstein (you get the picture) earned ridicule from the mainstream, and pissed off black audiences.

It's not that these films aren't fun to watch; I'll take the luscious Pam Grier as Friday Foster over Julia Roberts anyday, but the producers' disdain for their audience meant the graffiti was definitely on the wall for blaxploitation by the latter half of the 70s. There were still interesting films being made, but usually by independant companies with no major distribution. The films of Matt Cimber are a stand-out; violent celluloid tracts about taking on whitey and taking society for a ride. The Candy Tangerine Man features John Daniels as "The Baron"; a pimp with a heart of gold who drives L.A. streets at night in a multi-colored Rolls, but by day he's an honest family man.

The last nail in the coffin was Rudy Ray Moore's classic, *Avenging Disco Godfather*. A mixture of *Saturday Night Fever*, *Enter the Dragon* and *Death Wish*, ADG features rhinestone jumpsuited Moore taking on angel dust dealing hoods to a disco beat and insanely stilted dialogue. *Avenging Disco Godfather* is one of those films that has to be seen to be believed; but then that's the charm of great blaxploitation. It was only twenty years ago, but now many of these films seem more foreign than *Star Wars*, and they truly have to be seen to be believed.



" THE REAL GUIDE TO ENGLAND - PATRICK PENTLAND

The first thing you notice about the English when you get off the plane is that everyone is wearing lime green, ~~spandex~~ spandex ski suits, bodyhugging, with a wide array of neon accessories. Everywhere. All the men have handlebar mustaches, and all the women have really, really tight perms. English children are allowed to roam around naked until the age of eleven, when they're toilet trained and put into spandex.

Everyone is into Heavy Metal. There are two postcards you can buy in Britain: ① The Queen ② Bruce Dickinson (circa ~~1986~~ Best on the Road tour '86). Teenagers in Britain are stuck in a 1986, Number of the Beast and British Steel are constantly in a state of being recorded.

British cuisine has been carved down to a single dish served at every meal. Gravy with Ketchup, accompanied by tea (no sugar no milk) has kept the British in the state of physical perfection around the world since the first world war.

All TV shows are shot from the feet looking up, to give you the impression of being a worm or some small brown bug eyes dropping on real life.

12
Even American shows are re-shot this way just for the British audience, they're so important. And all talking is replaced with people sounding like the Queen, very proper, even the Simpsons!!

The English are so rich that if you have no money, they'll all ~~it~~ have a meeting and collect enough between them to make you equally rich. Which is great if you only stay in England, because the currency was recently changed to Dechaunds, and American banks won't trade dollars for Dechaunds. So if you're made rich by the English you're forced to stay in England. That's how they get you and make you English. Then you're fucked.

There are no cars in England. Everyone travels by "tube", which means they roll along in inner tubes. But no one gets anywhere, they just roll down the bottom of a big hill and crash into each other all day. This is called "taking the tube to work" but really they're all rich so they don't have to work.

13 It's just a "force". Canadians travel by tour bus, however, because they demand comfort, and they have no idea where they're going.

The English never like to talk about the past or the future, only the present, which is why people like Chris Murphy has no one to talk to in England.

The last thing to know about England is that you have to take a test to get in. It's a really long test, but you only have 5 minutes to write it, which is why most people have never been there.



CHAZ RULES TRAGIC MOM

THIS SIX SONG TAPE WHICH CAN BRAG THAT IT WAS RECORDED AND MIXED IN DIFFERENT PLACES.

WAYNE: HEY DAVE, I DON'T LIKE THESE MEX

MELANIE: LET'S TRY SOME DIFFERENT FACILITIES

THE FIRST SONG IS REGARDLESS. IT SEEMS TO BE ABOUT MELANIE'S WEEKLY ROUTINE WHICH INCLUDES A PISS UP ON SATURDAYS. BELIEVE IT FOLKS. I LIKE THE SONG A LOT. AFTER REGARDLESS IS A SONG WHICH FADES IN AND OUT. WAS THAT GEAR?

NO, THEN COMES GEAR. WAYNE SINGING MELANIE'S VOICE IS SWEETER BUT YOU CAN HEAR WAYNE LIVE. IT'S A TRADE OFF. ANOTHER FADE UP AND DOWN AND IT'S ALAS MELANIE AGAIN. I LIKE IT

HEAPS TOO. TOMATO I CAN'T REMEMBER. TRAGIC MOM THE TITLE TRACK SEEMS

TO BE SOME KIND OF MISCARRIAGE JOKE OR AREN'T I GETTING IT. NOT SO COOL.

HOTWHEELS IS REALLY COOL THOUGH.

IT MENTIONS A TWO SEATER. HMM. I WONDER IF HE KNOWS THE TWO SEATER I KNOW? I LIKE THE TAPE FOR SURE OVER ALL. DAVE IS A CHOPS DRUMMER BUT HE'S REALLY GOOD. CHAZ TOURS TOO. THEY'RE A GUTSY THREE PIECE THAT BRAVED THE ELEMENTS AND DID SOMETHING

WORTHWHILE

CHAZ RULES
1279 Hollis St.
Apt. Main
Halifax, Nova Scotia
CANADA
B3T 1T7



BITE
% Nancy
Ross
4125 St. Laurent
Montreal, P.Q.
CANADA
H2W 1Y7



BITE

THESE ARE FOUR WOMEN FROM MONTREAL WHO ARE CHARMINGLY NOVICE ON THEIR INSTRUMENTS.

HAMMER IS OK, COMPLETE WITH ORGASM CLIMAX TO THE SONG IT'S A HARD ROCK ATTEMPT. AS RAUNCHY AS THE BOYS BUT I THINK THEY'RE BETTER ON PRETTY SONG. BITE IS ALLOWED TO BE HARD AND SWEET AND NOT BE ACCUSED OF A SPLIT PERSONALITY. PRETTY SONG HAS A BEAUTIFUL MELODY AND HARMONY AND SWEET AND SICK MUSIC TO KEEP IT FROM BEING TOO SYRUPY. THIS SONG ALONE MAKES ME HOPE THAT BITE KEEPS WRITING, SO BIG IS O.K. TOO. IT MOVES ALONG WELL ENOUGH IN A QUIRKY BITTER/SWEET LOVE SONG. JOHNNY APPLESEED IS A COUNTRY/HARDCORE IN MDC "CHICKEN SQUACK" TRADITION. I'M NOT SO BIG ON IT. PANTRY I LIKE PRETTY WELL THOUGH. IT'S PLEASANT TO LISTEN TO. IT'S SECOND TO PRETTY SONG IN THE "HOPE THEY CONTINUE IN THIS DIRECTION" CATEGORY.

CHAZ RULES

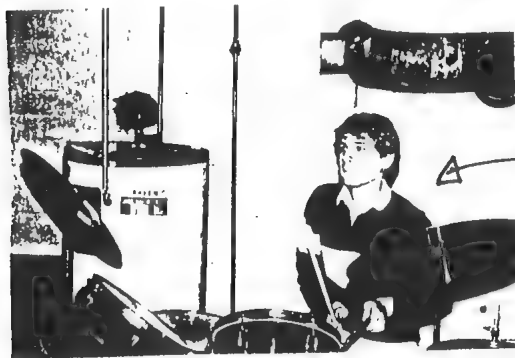
IS FAST, FUN, HEAVY POP FROM HALIFAX, NOVA SCOTIA. THE GROUP IS A COLLECTION OF BUSBOYS, MILKMEN, AND CAFE WAITRESSES THAT RANGES IN AGE FROM 19 TO 21 AND IN GENDER FROM FEMALE TO MALE. CHAZ RULES FORMED IN THE SUMMER OF 1992 WHEN ROOMMATES MELANIE WAYNE AND ALL MEMBERS HAD ANY HANDS, TOSSED AROUND PLAYING TOGETHER DOWN A TRO PICE DAND. THIS BEGAN A GOOD THE SORT WITH THE WAS BORN CHAZ RULES. RELEASED AN CORDING OF FOR (CANADIAN THE 6 SONG "TRAGIC WOM" ON A FRIEND'S CREDIT CARD UNDER THE LABEL NAME, "NO RECORDS" IN THE IMMEDIATE SCOPE OF THINGS, CHAZ RULES IS WORKING ON DATES (TOUR DATES) ACROSS CANADA AND FIGHTING OVER WHOSE TURN IT IS TO DO THE DISHES AND BUY TOILET PAPER. THE FUTURE PLANS OF CHAZ RULES INCLUDE: CHAZ RULES SPENDING MORE TIME WITH THEIR PARENTS, RECORDING, AND BUYING GROCERIES.



DAVID PIERCE, RUSINAK AND MACPHERON, OF OTHER AT THE TIME, THE IDEA OF AS A SIMPLIFIED PUNK/POKTHRE AS TIME PASSED TO SOUND LIKE IDEA, AND SO POWER TRIO DUMB NAME. DISCOGRAPHY: HAVE RECENTLY 8-TRACK RE THEIR SONGS CONSUMPTION CASSETTE, WAS FINANCED ON A FRIEND'S CREDIT CARD UNDER THE LABEL NAME, "NO RECORDS" IN THE IMMEDIATE SCOPE OF THINGS, CHAZ RULES IS WORKING ON DATES (TOUR DATES) ACROSS CANADA AND FIGHTING OVER WHOSE TURN IT IS TO DO THE DISHES AND BUY TOILET PAPER. THE FUTURE PLANS OF CHAZ RULES INCLUDE: CHAZ RULES SPENDING MORE TIME WITH THEIR PARENTS, RECORDING, AND BUYING GROCERIES.

WHY NOT WRITE?:

1279 HOLLS ST.
HALIFAX, NS
B3J 1T7
CANADA



you might have bought this fanzine from this man.

records bought along the way

Stereo Lab - John Cage Bubblegum (7")
(% Slumberland - Box 14731, Berkeley, Calif. 94701)

The missing link between 'Sister Ray' and 'Roadrunner'. Total pop with the straightest, most sparse tunnelvision - focused rhythm engulfed in one heavy moog chord. It doesn't matter that the title is nonsense and that the only intelligible lyrics are "Silly people...."; once the drums come in - you will understand.



CORNER SHOP - In The Days of Ford Cortina (7" EP)
(% Wiiiija Records 130 Talbot Rd. London, U.K. W11 1JA)

A promising record by this London band that combines noise guitar and sitars. The new 90's raga mantra rock? Whatever. Easy comparison on the song 'Moonshine' would be Sonic Youth in India - cool distorted vocals too.

OTIS REDDING - Remember Me (CD)

A great new Stax compilation of Otis rarities and unissued gems. Songs from the vaults include the unheard "Trick or Treat", embryonic versions of 'Dock of the Bay' and 'Try A Little Tenderness', a heavier and faster 'Respect' (under 2 minutes!). Mostly for fans but totally listenable for casuals. Excellent.

¹⁷
HUGGY BEAR ('Our Troubled Youth') / **BIKINI KILL** ('Yeah, Yeah, Yeah, Yeah')
(split LP) (Catcall-Revolver Dist. 22/24 Portland Square
Bristol, U.K. BS2 8RZ)

Two bands with similar manifestos and platforms (i.e. riotgrrrls) but with surprisingly different sounds considering that (musically or instrumentally) both bands are very primal.

Side A is Bikini Kill - total punk rock - real angry lyrics backed by a wicked Slits/X-Ray-Spex squal. Not a real jump from 'Revolution Girl Style Now'.

Bikini Kill is quite popular, but it seems that the idea of their band and their bold actions are more exciting than their recordings. I much prefer side AA - Huggy Bear are from England

and while they cover a lot of the same ground politically as their friends on side A - their lo-fi recordings are much more experimental and varied. One minute they're doing a quiet spoken word thing, next, a total full on-distorted punk rock recording and then a quiet, sparse

innocent song about childhood. Great song titles too - 'T-shirt Tucked In', 'Hopscotch', 'February 14th'...

Some of them sound real dynamic and some sound like they were recorded on a cheap mono tape deck. Both with great results. Still, a cool split LP - but I prefer Huggy Bear's experimental approach to Bikini Kill's straight ahead punk rock.

CANADA THE MUSIC GHETTO BY CHRIS MURPHY FROM SLAND

I'VE BEEN QUOTED AS SAYING THAT THE CANADIAN MUSIC SCENE IS LAME. OUR BAND FEELS A CERTAIN AFFINITY WITH HALIFAX OR EAST COAST BANDS AND TOURING CANADA A COUPLE OF TIMES HAS CHANGED THAT SOMEWHAT. I WOULD ARGUE THAT THERE'S NO REAL MUSIC SCENE THAT SPANS CANADA. THE MISSING ELEMENTS ARE THE FACT THAT CANADA IS SO BIG AND COLD THAT ITS EXPENSIVE AND PHYSICALLY DIFFICULT TO TOUR ACROSS IT AND THE OTHER THING IS THAT THERE'S NO COOL NATIONAL PRESS. WE KNOW THE COOL BANDS IN OUR AREA BUT THEY'RE NOT BEING WRITTEN ABOUT IN CANADIAN PUBLICATIONS EXCEPT NATIONAL CHART WHICH IS NOW NICE AND GLOSSY BUT I HAD NEVER HEARD OF IT BEFORE LAST SUMMER. MOST MUSIC MAGS LIKE NOV OR GEORGIA STRAIGHT (SP) ARE PRETTY LOCAL AND THAT'S COOL BUT ON A NATIONAL LEVEL IT'S STAFF WRITERS FOR NEWSPAPERS WHO WRITE SPORTS STORY, "GRUNGE MUSIC" STORY, CROSSING GUARD STORY. THE MUSIC VOCABULARY IS SO BASE THAT THERE'S NOTHING WORTH READING. THE GLOSSY MAGS THAT HAVE THE WORD "CANADIAN" IN THEM HAVE PLENTY OF JEFF AND JEE/TOM IN THEM. I HAVEN'T SEEN ANY COOL ONES.

ON OUR SECOND TOUR OF CANADA, WE WERE ABLE TO MEET AND SOMETIMES SEE THE COOL BANDS WE HADN'T BEEN READING ABOUT. WE WENT TO A SUBPOP FESTIVAL IN VERMONT AND MET SOME CANADIANS FROM COOL BANDS. I MET CECIL FROM BITE AND CHRIS PAGE FROM THE STAND. WE SAW THE NEWLY FORMED BITE IN MONTREAL AND THEY WERE EXCELLENT. CHRIS PAGE TOOK THE STAND TO HALIFAX AND HAD A GREAT TIME. THEY TOOK CHAZ RULES FROM HALIFAX ON THE ROAD WITH THEM UP TO ONTARIO. I HADN'T

CANADA:
THE MUSIC
GHETTO
by Chris



READ ABOUT EITHER OF THESE BANDS BUT I HAD READ PLENTY ABOUT BOOTSauce P.U. :

WE GOT A TAPE FROM T.O. BAND GRASSHOPPER AND WE DID AN IN STORE WITH THEM AT ROTATE THIS THE COOLEST RECORD STORE IN T.O. I WAS FINISHING A RECORDING WHILE THEY PLAYED SO I MISSED/DISSED THEM (SORRY) BUT THEIR TAPE IS AMAZING. ONTARIO ALSO YIELDED TRISTIN PSIONIC. WE PLAYED WITH THEM IN HAMILTON AND THEY WERE PRETTY HOT AS WELL. ANY PRESS? NO.

OUR FIRST CANADIAN TOUR BROUGHT US TO WINNIPEG TWICE. IT WAS FIRST AND SECOND ON THE "PLACES THAT SUCKED" LIST AT THE TIME. (SINCE THEN WE HAD THE BEST TIME THERE) BUT THE FIRST TOUR WE WERE REALLY DOWN AND A T.O. BAND CALLED THE SLOWDOGS SAVED OUR ASS. THEY AGREED TO PLAY WITH US AT THE ROYAL ALBERT BAR AND RIP OFF. THE DOGS PLAYED AN AMAZING SET OF STOBES TYPE PUNK ROCK THAT I WILL ALWAYS BE THANKFUL FOR. I HAD CERTAINLY NEVER READ ABOUT THESE GUYS BEFORE. WHY NOT?

MY BASS GOT STOLEN IN TERRY DAVID CONVER. JUST AFTER WE PLAYED WITH BUM FROM VICTORIA. THEY WERE GREAT SUB WRITERS AND FUN TO WATCH. EVEN COOLER THEIR BASS PLAYER LENT ME HIS BASS FOR OUR VICTORIA SHOW WHICH THEY ATTENDED. THE SUBPOP PEOPLE IN SEATTLE ARE BIG BUM FANS. WHY AREN'T WE ALL? IT'S CAUSE WE'VE NEVER READ ABOUT THEM.

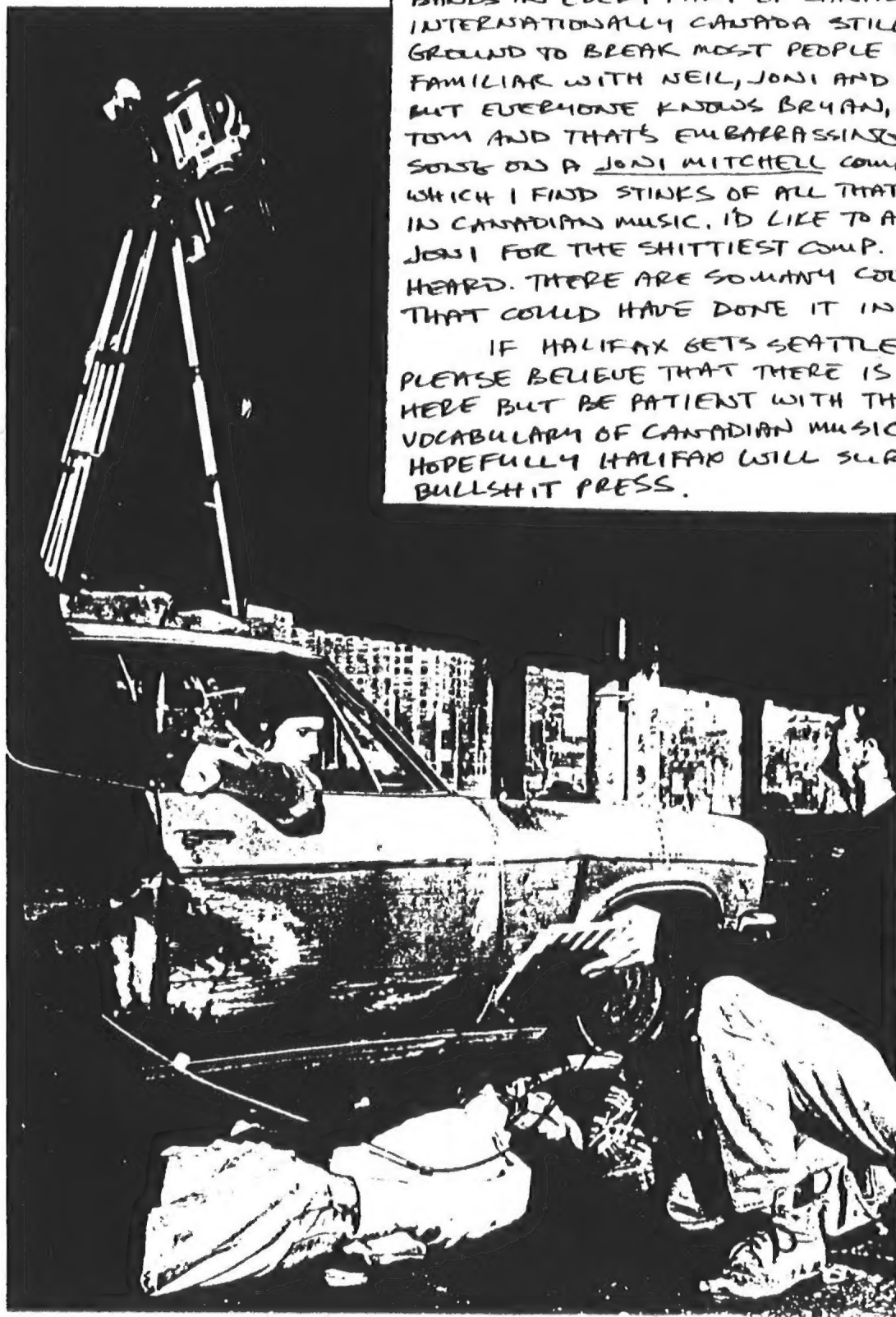
THE EAST COAST HAS A LOT OF GREAT BANDS TOO. I GUESS MY POINT IS THAT THERE IS GREAT MUSIC IN CANADA BUT YOU HAVE TO TRAVEL ACROSS THE COUNTRY TO HEAR IT. SOME HAVE SINGLES OR TAPES THAT MIGHT GET TO YOUR COLLEGE STATION BUT WHAT THEY DON'T HAVE IS PRESS. I DON'T KNOW IF IT'S

cont'd →

GOOD OR BAD THAT WAY. HALIFAX HAS HAD A LOT OF PRESS THIS YEAR AND ITS BEING HERALDED AS THE NEW SEATTLE. THAT'S NOT POSITIVE BECAUSE HALIFAX CAN'T POSSIBLY LIVE UP TO THAT COMPARISON. I'VE SEEN BRITISH PRESS SAY: WHERE ARE THE BANDS FROM THIS ALLEGED "NEW SEATTLE" THAT IS HALIFAX? WELL, THEY'RE IN HALIFAX TRYING TO SET THEIR OWN PACES WHILE PRESS FEEL AWAY IT IMPATIENTLY. HOPEFULLY IF GOOD CANADIAN BANDS COME INTO THEIR OWN OR GET PRESS, THEY WON'T HAVE SEATTLE EXPECTATIONS PUT UPON THEM THAT THEY CAN'T/DON'T WANT TO LIVE UP TO. BUT IT WOULD BE COOL IF BANDS LIKE BLAISE PASCAL OR HHEAD PUT OUT RECORDINGS THAT A KID IN A REMOTE AREA COULD HEAR. NOT EVERYONE HAS THE LUXURY OF FINDING COOL BANDS THE WAY I DO BY TRAVELLING.

I USED TO FEEL NO AFFINITY WITH CANADIAN MUSIC BUT I EASILY FOUND COOL BANDS IN EVERY PART OF CANADA I WENT TO. INTERNATIONALLY CANADA STILL HAS SOME GROUND TO BREAK MOST PEOPLE WOULD BE FAMILIAR WITH NEIL, JONI AND ROBBIE ET AL BUT EVERYONE KNOWS BRYAN, COREY AND TOM AND THAT'S EMBARRASSING. WE DID A SONG ON A JONI MITCHELL COMPILATION WHICH I FIND STINKS OF ALL THAT IS LAME IN CANADIAN MUSIC. I'D LIKE TO APOLOGIZE TO JONI FOR THE SHITTIEST COMP. I'VE EVER HEARD. THERE ARE SO MANY COOL BANDS THAT COULD HAVE DONE IT INSTEAD.

IF HALIFAX GETS SEATTLE COMPARISONS PLEASE BELIEVE THAT THERE IS COOL MUSIC HERE BUT BE PATIENT WITH THE SMALL VOCABULARY OF CANADIAN MUSIC PRESS. HOPEFULLY HALIFAX WILL SURVIVE THE BULLSHIT PRESS.



filming
the
'Underwhelmed'
video



RAISANBAG. MUNG.

I DON'T KNOW IF THESE GUYS KNOW THE DEFINITION OF MUNG THAT I KNOW. IF SO IT'S ALMOST APPROPRIATE. MUNG WHERE I COME FROM IS A SICK FRAT TYPE SCENARIO OF A JOKE, THIS RECORDING IS ALSO VERY MALE. MALE IN A LOOSE SENCE, THERE IS NOTHING COUNTERBALANCING THE MALE ROCK POSTURING ON THE TAPE. THE SONGS HAVE AN EARNESTNESS AND TREVOR "HEARDS" I NEVER MEANT TO HURT "YOU" IN KICKING YET WHICH IS A STEP AWAY FROM FRAT MENTALITY. ~~AT~~ LEAST THESE GUYS AREN'T AMAZING ON THEIR INSTRUMENTS. THE GUITAR SOLOS THEY INSIST ON PLAYING ARE CUTE BECAUSE THEY'RE CAME. (IN A GOOD WAY).

I LIKE WHAT THIS TAPE STANDS FOR. THREE GUYS WHO WANT TO BE IN A BAND THAT'S IMPOSSIBLE TO BE CRITICAL OF. THE SONGS ARE CATCHY IN A WAY. GRAMME HAS BEEN AN INFLUENCE I THINK PRETTY PLEASE HAS A COOL BEGINNING AND THE SONG SOUNDS LIKE MOTER HEAD. HAIR IS PRETTY GOOD TOO. THIS IS A SOLID DEMO. MY ADVICE IS TO GET A GIRL IN THE BAND OR TO HANG AROUND WITH GIRLS SOME MORE. GET THE WOMAN'S TOUCH IN THE MUSIC.

RAISANBAG
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L7N 3E5

raisanbag
MUNG
EP

MERGE
% Dale Hussey
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Halifax, Nova
Scotia
CANADA
B3H 1S7



MERGE 5 SONGS. I LIKE THESE SONGS

I LIKED MERGES MUCH I HELPED THEM RECORD THIS TAPE ON MY 4 TRACK. IT WAS HARD BECAUSE PAUL'S BASS SOUND IS SO FUZZED OUT IT WAS HARD TO GET ANY SOUND HAPPENING ON TAPE. IT WAS HARD ALSO BECAUSE KEVIN'S VOICE IS SO SOFT IT'S IMPOSSIBLE TO GET A LEVEL ON AND DAN MAKES KEVIN SOUND LIKE HE'S SCREAMING. BUT THESE PROBLEMS ARE WHY THEY HAD SOMEONE COME IN AND HELP AND EVEN THOUGH I'M NOT RICH WHITE I'M HAPPY.

PICTURES IS A BEAUTIFUL SONG BY KEVIN WHERE HE LUCKILY SINGS IN THE SOFT PARTS. COOL HIGH BASS PART BY PAUL. SOUNDS SORT OF LIKE SEBASTIAN BUT WHO WOULD BE ASHAMED? DRIVE THEM AWAY GOT MESSED UP IN THE THIRD VERSE SO IT FADES OUT. BACK UP VOCALS AREN'T TOO HOT BECAUSE ONLY ONE SET OF HEAD PHONES YAYA! FALL KEVIN AGAIN, NICE POP SONG. NICE GUITAR SOLO? SHE IS NOT A KISS COVER FROM DRESSED TO KILL MORE SITE'S FROM DAN. ONE MORE TIME I OPENLY HAVE A PROBLEM WITH. IT SOUNDS (WHETHER INTENTIONAL OR NOT) MISOGYNISTIC SORRY PAUL. AT LEAST PAUL'S VOICE IS LOUD.

Cinnamon Toast Catalogue of Funky Stuff

CT001- Būbaikull- *Insex 4* song e.p.: Do Not Be Scared
four songs that bite at your brain and our first ever release
either you love them or they drive you insane, ... we love them

CT002-jale- *Aunt Betty 3* song e.p.:...Right charming
four women who only just started playing their instruments
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These guys rock darn hard with way cool tunes,
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"Anybody's Guess" sends chills up and down our spines
Andy writes great tunes that you should hear

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these singles are available for \$4.50 CAN. + \$0.50 postage per single
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DISCS

Pop, Rock & the Sounds In Between by Chris Yurkiw

Exceptional	MMMM
Engaging	MMM
Mediocre	MM
Uninspiring	M
Torturous	Σ

NEVER MIND THE MOLLUSCS various; and ERIC'S TRIP Peter
(Sub Pop/Cargo/MCA)

Forget the hype about the efforts of Seattle's Sub Pop label to make
Canada's Maritimes the next regional rock mecca--these two EPs should
carry a warning sticker: "As Good as Rock Gets." *Molluscs* contains pearls
from Sloan, Jale (Halifax), Idées du nord and Eric's Trip (Moncton). All
involved have a good grasp of one important law of the natural world: to
make a musical impression, gritty guitars need tinny drums, frail vocal
harmonies and loose production to scrape against.

Eric's Trip shows a rare depth on Peter, the band's fifth release.
Reminiscent of My Bloody Valentine but more varied in the range of sounds
tapped, the group pulls out its power chords only when force is needed, and
reveals the tips of Maritime folk roots (the only of these Sub Pop groups to
do so). A weird and wonderful production that has songs bumping into each
other or sounding like they're being broadcast over a transistor radio, adds
a beautiful finishing touch. **MAIAMI**

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* 20.7.88 † 31.12.92

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